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She also gave the well-known Romance from *Fra Diavolo* (encored) and joined Mr. Reeves in a duet from *Ernani*, which was so beautifully sung as to be re-demanded, in spite of the unusual number of encores already insisted upon. Mr. Sims Reeves gave Weber's song "I'd weep with thee," and "The Message," in excellent style; and in obedience to an enthusiastic recall, sang "My pretty Jane," which it is needless to say excited the most unbounded applause. The pianist was Miss Agnes Zimmermann, who performed Beethoven's "Fifteen variations, with Fugue," and two posthumous studies by Mendelssohn—No. 1, in B $\flat$  minor, and No. 2, in F major—with her usual artistic finish and expression. Mr. Benedict was the accompanist.

#### MR. HENRY LESLIE'S CHOIR.

A VERY attractive programme was provided for the last of the series of these Concerts which took place on the 27th May, at St. James's Hall. The selection of works for the choir included Pinsuti's "The sea hath its pearls" (which was enthusiastically encored), Benet's "All creatures now are merry-minded," Stevens' "Cloud-capt towers" (encored), Bishop's "Chough and Crow" (also re-demanded), and Pearsall's "Take heed, ye shepherd swains." Goss's beautiful glee, "There is beauty on the mountain," was well sung by the Quartet Glee Union (the members of which we presume also belong to Mr. Leslie's choir), and Mendelssohn's Psalm, "Judge me, O God," was given so excellently as to cause an immediate call for its repetition. Mr. Sims Reeves sang in his very best style Beethoven's "Adelaida" (accompanied by Mr. Charles Hallé), "Come into the Garden, Maud," and "Tom Bowling," the last named song, especially being declaimed with such real pathos as to awake whatever dormant nautical feeling might have existed amongst the audience. Miss Edith Wynne was highly successful in her rendering of "Softly sighs," from *Der Freischütz*; Madame Patey-Whytock sang a new and well written song by Mr. Henry Leslie, "My darling, hush!" with the utmost feeling; and Signor Gustave Garcia gave much pleasure by his singing of the old ballad "Black-eyed Susan." The pianist was Mr. Charles Hallé, who played Beethoven's "Sonata pathétique" with his usual success.

#### CONCERTS ANCIENT AND MODERN.

THE second of these Concerts for the present season was given at St. James's Hall, on the 24th ult., the chief attraction of which was a selection from the "Christmas Oratorio," by Bach, a resuscitation which would have been of the highest interest had the execution of the music been at all satisfactory. Notwithstanding, however, that a good orchestra and a numerous chorus had been provided, the effect was that of a rehearsal, the band and choir evidently not understanding each other, and the conductor, Herr Schachner, not understanding either. We willingly pass to a more pleasant duty, and record the success of the "Evening Hymn," a duet from Schachner's Oratorio, *Israel's Return from Babylon*. This really well written and melodious composition, a strict canon throughout, was so beautifully sung by Miss Banks and Mr. W. H. Cummings as to be enthusiastically encored. A Concertstück by Mendelssohn, for clarinet and corno di bassetto, was a most welcome item in the programme. It could scarcely have had more able exponents of its beauties than Mr. Lazarus and Mr. Maycock, who executed every passage to perfection; and so much did the last movement delight the audience, that it was unanimously re-demanded. The work is, we understand, still in M.S.; and was played on this occasion for the first time. We trust, however, that those who have the charge of Mendelssohn's manuscripts will no longer allow it to rest in unmerited neglect. The selections from Handel's Fire and Water Music fared no better than the Christmas Oratorio; the orchestra, in fact, ob-

viously coming to grief more than once. The principal vocalists in Bach's Oratorio were Miss Palmer, Mr. W. H. Cummings, and Mr. Patey. Amongst the miscellaneous vocal solos given, the most effective were Hummel's "Alma Virgo," (with chorus), well sung by Miss Banks, and Purcell's "Come, if you dare," given with so much energy by Mr. W. H. Cummings as to receive an undeniable encore; a compliment, however, which he only responded to by bowing his acknowledgments, a system which we need scarcely say we should like to see more generally followed.

#### THE CHARITY CHILDREN AT ST. PAUL'S.

THE Annual Meeting of the Charity Children took place on the 4th ult., in St. Paul's Cathedral, when between four and five thousand young choristers were assembled to prove once more, even to ears attuned to harmony, how wonderfully striking is the effect of fresh and earnest voices raised in simple unison to the praise and glory of the Creator. The Hundredth Psalm can never grow old with so many youthful throats to keep alive its unpretending appeal to our sympathies; and to Mr. Goss should all honour be given for proving that new works can be fitted to the occasion which shall, at the same time, add to the store of solid and conscientiously written music for the Church. On the present occasion, his *Te Deum* and *Jubilate* (which have now completely taken their place at these festivals) were given with wonderful effect. The Anthem before the prayer for the Queen—Handel's "Zadok the priest"—Mendelssohn's *chorale*, Sleepers, wake," (which is now invariably sung before the sermon) and the "Hallelujah" chorus, from the *Messiah*, were also wonderfully impressive, rising in many parts indeed to positive sublimity, much of the effect in the Coronation Anthem being materially heightened by the organ accompaniment, which was played as a duet by Messrs. Goss and George Cooper. The prayers were intoned by the Rev. J. Sparrow Simpson, and the lessons read by the Rev. J. Lupton. As usual, the responses used were by Tallis; and the psalms of the day were chanted by the united choirs to a slow chant in C, by Dr. Crotch, the children joining in the *Gloria Patri* at the conclusion of each. The steady conducting of Mr. Shoubridge, (a worthy successor to the late Mr. Buckland), was of the utmost service throughout the morning.

THE third and last of Mr. Walter Macfarren's Pianoforte Recitals for the present season, took place at the Hanover Square Rooms, on the morning of the 6th ult. Mozart's Sonata in G, for pianoforte and violin, and Beethoven's "Kreutzer" Sonata, for the same instruments, were most artistically performed by the Concert-giver and Mr. Henry Holmes, a violinist who seems to be rapidly making his way as a thoroughly satisfactory exponent of the highest classical works. Mendelssohn's 8th book of *Lieder ohne Worte* created the usual effect with the audience, two—the *Presto*, in C, and the *Allegro vivace*, in A,—being encored: the first, however, only was repeated. All these little gems were performed by Mr. Macfarren with a true appreciation of their refined beauty. Schumann's *Andante and variations*, in B flat, (Op. 46), for two pianofortes, afforded Mr. Macfarren's clever pupil, Miss Emma Buer, an opportunity of joining her master in a duet which successfully displayed her well-cultivated powers; and the programme was pleasingly varied, as usual, by some of Mr. Macfarren's elegantly written pieces, two of which, "La Fete d'Été," and a Romance, called "Bianca," had not been heard before. The first of these is a light, tripping *Bohemienne*, full of character, and not too difficult for those who have trained their fingers to dance upon the keys; and the second, a graceful "song without words," the melody of which moves almost throughout with the bass, the quaver accompaniment being played with the right hand. Miss Robertine Henderson was deservedly encored in the concert-giver's song, "Coming